

ART NOTES.

—The March *Portfolio* enters with some elaborateness into the topic of bookbindings, two full-page plates in colors accompanying a paper by William Younger Fletcher, while the February number took up, among other subjects, pictures and portraits made in relief on horn, such as the covers of snuff boxes. The frontispiece for February is an etching called "The Last Defender" by H. Dicksee, the subject being a bloodhound in a room yielding to fire and the attack of enemies. The frontispiece for March is a photogravure Dujardin after "The Young Woman at the Harpsichord" by Jan Vermeer, a recent purchase for the National Gallery, London. This old Dutch master belonged to the French critic Thoré, who wrote under the name W. Bürger. An etching by G. W. Rhead gives one of Ford Madox Brown's curious wall paintings in Manchester, the "First Observation of the Transit of Venus." The early astronomer in slippers and a flowered bedgown seems to have been shot through the back from a gun barrel emerging from the wall, and presses both hands over the wound. The shot just escapes the head of his wife nearer the gun. Prolonged examination convinces one, however, that it is joy, not a death wound, which the astronomer is feeling in the neighborhood of his midriff, and the gun barrel is letting in a big pencil of light.

—M. Casati of the Académie d'Inscriptions does not agree with the Venetian savants who took advantage of a recent removal of the Lion of St. Mark's from its pillar to examine it close by, and who decided that it was a work of the twelfth century. He says the bronze of which it is made is an alloy of copper with tin, whereas bronze in the Middle Ages was one-fourth or one-fifth lead. He claims very truly that the style of the beast does not recall the Middle Ages and that there is no mention of its making in the records. There is in the Lion of St. Mark's a certain suggestion of Japanese art, but M. Casati does not suggest this more plausible theory, for he holds that there are strong reasons for believing it to be of Etruscan workmanship.

—In a letter dated July 12, 1824, written by Rembrandt Peale to Judge Bushrod Washington, who inherited Mount Vernon: "There are only five painters living to whom Washington sat for his portrait, the oldest of whom is my father, whose best portrait was painted in 1796, immediately preceding the one executed by Gilbert Stuart. He sat to me at the same time. Trumbull's portrait was painted many years before, and this artist had not seen him for many years prior to his death. The fifth painter is my uncle James Peale, who painted two miniatures of him. My father painted eleven different originals, besides a multitude of copies." This letter has been published in part in the *Baltimore Sun*.

—The Zimbabwe in Mashonaland, excavated by Mr. Theodore Bent, has been laid under contribution by another explorer. Sir John Willoughby has found there certain soapstone bowls, crucibles of stone and pottery, with particles of gold, fragments of painted glass and green china, and remains of a box with clamps and fastenings of metal. Some of the objects have been found below cemented floors. He also discovered more objects of nature worship carved from soapstone such as Bent describes in his book.

—The Art Association of Indianapolis having opened an exhibition, at once the burning question of Sunday opening has lit that quiet city with its lurid flames. "On Sunday afternoon," says the *News*, "people are in a condition refreshed so as to be open to such influences as flow from a picture. Why, then, shall not the Art Association give the mass of mankind an opportunity to see these pictures at this time?"

—A painting of the mountain range seen from the western side of Lake Champlain, and sent to the Philadelphia Centennial in 1876 by Philip H. Holmes of Maine, has been discovered by its painter in the Girard House, Philadelphia. The owners of the hotel claim it as their property, and the artist has entered suit for a picture whose whereabouts he has so long ignored.

—Although the term for sending in exhibits to the coming show of the Society of American Artists expired some time ago, the jury of selection has not finished its labors. About 750 pictures have been submitted and only one-third of that number accepted. The sculpture will be shown in the central gallery and is said to be limited, but good.

—The great painting on the dome of the Administration Building at the World's Fair, executed by William L. Dodge, proves practically invisible, owing to the enormous height from the floor and the darkness of the upper dome. Even from the balcony not more than a fourth of the design can be seen from any one spot through the opening in the inner and lower dome.

—Howard Kretschmar of Cincinnati has finished the large statue of Columbus intended for Chicago's Lake Front Park. It has been cast in pieces, and will be placed some time this summer on a plain pedestal of granite at the foot of Congress Street, while a copy in plaster will be shown at the World's Fair.

—Johannes Gelert of Chicago has finished his high relief for the Grant monument at Galena, showing Lee and Grant shaking hands in the little room at Appomattox. The figures are rather heavy, and their action is stiff.